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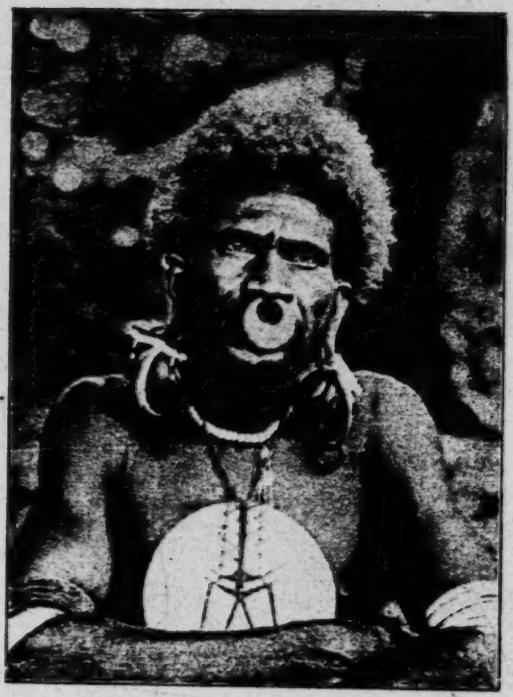

Fig. 1. Man in full regalia, with bleached or powdered hair. (G. Küppers-Loosen Coll.)

12/ which is certainly not exhaustive, but probably delineates the most essential cultural connections of the group.

10/ With regard to the nomenclature, for practical reasons [Fig. 1 appears here] the three partial groups closely connected [13] by cultural uniformity, Ndeni (Nitendi), called Santa Cruz in the narrower sense and located at 165° 55' east, 10° 45' south (1),

1. Joest in Baessler, Neue Südsee-Bilder, p. 370.

with its neighboring small islands, Vanikoro lying southeast of it

[73 cont.] 3: Burney, A chronological history of the voyages and discoveries in the South Sea or Pacific Ocean, II, p. 290. (Burney rarely differs from Dalrymple; I therefore cite him only in such cases).

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Fig. 2. Man with ear, chest, and arm ornaments, with bleached or powdered hair. (G. Küppers-Loosen Coll.)

D'Urville, p. 217. Markham, pp. 66, 140 ff. Joest, Tagebuch [Journal], pp. 54, 81.

[113]

In any case, culturally the Reef Islands cannot at present be separated from Ndeni--later a division of the individual islands may have to be made. Nevertheless, by virtue of their not inconsiderable Polynesian ethnographic elements, they naturally play an important role in the

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[79 cont.]

Fig. 7. Neck ornament of shell and coconut disks on coconut string with cowrie-like shells and pendants of Coix and nautilus shell (R.-J.-M. 11670, donated by Traine); length of the wide parts 14 1/2 cm.

here.] Often the disk is not further decorated, but it is frequently covered with an attractive layer of thin tortoise shell, the lower part of which clearly represents a stylized frigate bird (Fig. 1, 2, and 8) (1). In individual, rare cases the string [531]

1. Berlin VI 9932, 16019. Edge-Partington, I, 162, No. 1. Dalrymple,

[79 cont.]

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p. 78, mentions shell disks which were worn on different parts of the body, and on p. 150 (quoting Quiros) "mother-of-pearl disks" worn around the neck, which undoubtedly is a failure to recognize the Tridacna disks. These are also mentioned in: Labillardière, p. 260; Coote, p. 158; Dewar, p. 248 (with a layer of tortoise shell); Joest in Baessler, p. 376, ill.; F. de Tolna, pp. 267 ff. According to Markham, p. 164, they are worn only by chiefs.

[53] that fastens the ornament to the necklace, running radially from the upper edge to the center bore, is decorated on the front with small shell disks (2).

2. Berlin Mus. VI 16172.

The arm ornaments are worn on both arms alike and [287] without distinction, except for the bark cloth or rattan wound around the left wrist, which, however, does not actually serve as [411] an ornament, but as protection against the recoil of the bowstring in shooting (3). At an early age the boys wear whole sets (at first

3. Joest in Baessler, p. 390. (Instead [177] of tapa, cotton nowadays.) F. de Tolna, p. 281. Dalrymple, p. 78.

seven or eight) of Trochus arm-rings on their upper arms above the elbow (Figs. 1, 3, and 9, No. 1) (4). In addition there is a

4. Joest in Baessler, p. 376. Edge-Partington, I, 166, No. 5. Coote, p. 158. Dewar, p. 246. Markham, p. 164.

[79 cont.] In addition there is a
301 very carefully made [80] arm band, which is plaited of blackish-
531 brown plant fibers and patterned attractively with white shell
824 disks (Figs. 2 and 9, No. 2) (1). The people like to stick flowers,

1. Berlin VI 11735 and 16204. Edge-Partington, I, 166, No. 4. D'Entrecasteaux, p. 376. Labillardière, pp. 250, 256 (according to him, worn at various places on the arm, even "au dessus du coude" [on the elbow]). Markham, p. 164 (on the lower arm). F. de Tolna, pp. 267 ff. (ill.). Schmeltz and Krause, Die Ethnogr.-Anthropol. Abt. d. Mus. Godeffroy [The Ethnographical-Anthropological Division of the Godeffroy Museum], p. 118 (erroneously described as an ear ornament).

fragrant leaves, or rustling strips of pandanus leaves, dyed with
[384] Curcuma and decorated in black, into the bands and rings (Fig. 10) (2). A chain of beads is also often worn around the wrist

2. Dillon, p. 315. Joest in Baessler, p. 376. F. de Tolna, p. 281.

(Fig. 2) (3), or a string with a triton shell about ten centimeters

3. Joest in Baessler, p. 376. Illustration of the Triton ornament in F. de Tolna, p. 279.

long. [Fig. 8 appears here.]
301 There are few leg ornaments. With the exception of a small cowrie-like [Fig. 9 appears here] snail shell, which, according to Joest, is worn almost without exception under the

[80 cont.]

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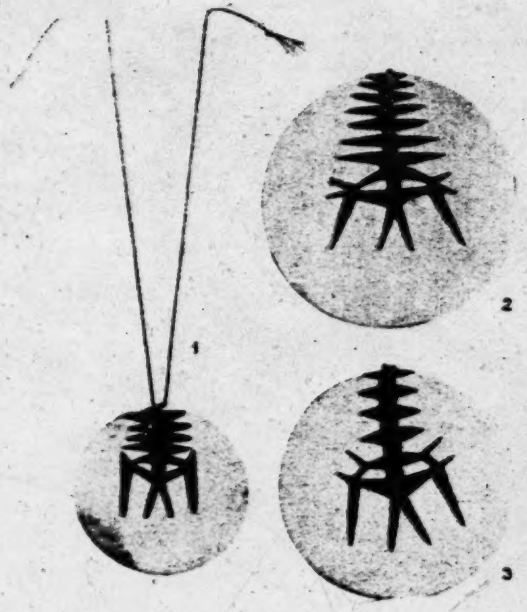

Fig. 8. Chest ornaments of Tridacna with tortoise shell overlay (R.-J.-M. 4375, 4372, and 4373, Joest Coll.); 9 1/2, 13 1/2, and 12 1/2 cm. in diameter. On Nos. 2 and 3 the suspension cords are missing.

Fig. 9. Arm Ornaments. 1. Arm ring of trochus shell (R.-J.-M. 4465, Joest Coll.); 9 1/2 cm. in diameter. 2. Arm band of plant fiber with shell disks woven in (R.-J.-M. 4438, Joest Coll.); 8.8 cm. in diameter.

[81 cont.]

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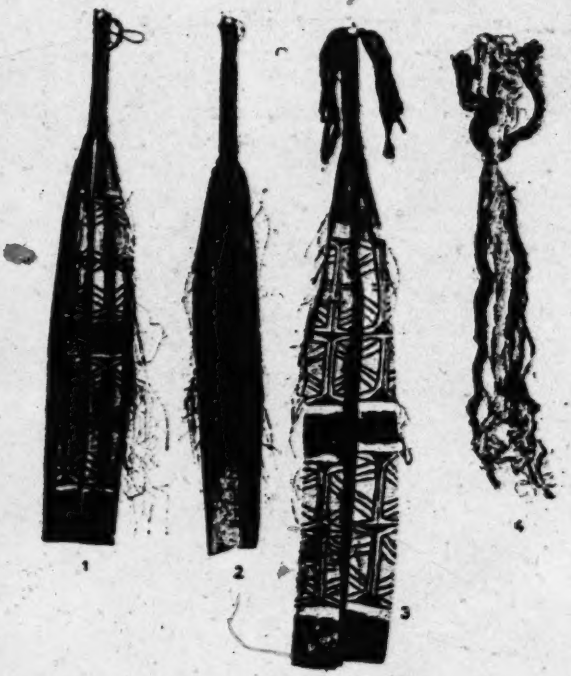

Fig. 10. Ornamental tufts of plant fibers stuck into arm rings. 1-3. With painted strips of pandanus leaves, colored with Curcuma. 1-2. A pair, 2 in rear view (R.-J.-M. 4037, Joest Coll.); 35 cm. long. 3. Decorated with pieces of wool and a glass bead (R.-J.-M. 4038, Joest Coll.); 42 cm. long. 4. (R.-J.-M. 4042, Joest Coll.); 30 cm. long.

[83]

Fig. 13 cont'd. - 3. Bark belt with black rattan spiral (R.-J.-M. 4427, Joest Coll.); 22 1/2 cm. in diameter. 4. Of cotton-like string with a piece of bird skin stuck on (Berlin unnumbered); 52 1/2 cm. long.

291

[531]

Fig. 14. Apron for men, woven (R.-J.-M. 3949, Joest Coll.); total length 2.79 meters. 1. Front view, 2. back view; the way it is worn over the bark belt and the like decorations on both ends are shown.

[87 cont.]

302 Our data about painting and tattooing are very meager. According to the oldest reports, at the time of the Spanish visit, the inhabitants of Ndeni had their bodies mostly colored black (5).

5. Dalrymple, p. 78. With reference to Vanikoro, D'Urville, p. 135, mentions rubbing with coconut oil.

Gaimard observed the same black painting among the women of Vanikoro (6). Markham mentions that they paint themselves

6. D'Urville, p. 338. Lesson, Revue d'Anthropologie, V, p. 265 (black and brown; cf. previous footnote).

with colors that are rubbed in with coconut oil (7), and Coote

7. Markham, p. 164.

speaks of a black facial painting with red and yellow stripes, Joest only of coloring the body yellow with Curcuma in the case [548] of children and prostitutes (8). Almost as meager are the reports

8. Coote, p. 158. Joest in Baessler, p. 381.

304 about tattooing; Dillon and D'Urville, with reference to Vanikoro, mention a back-tattooing, not very visible on the black skin, in [531] the form of fish, lizards, series of triangles, etc., which clearly 177] shows the influence of Tikopia, and indirectly of Rotuma. Labillardière likewise mentions back-tattooing in particular on Ndeni (9). Joest says of the Reef Islanders that the women he saw

9. Dillon, p. 278. D'Urville, p. 215. Lesson, Revue d'Anthropologie, V, p. 265. Labillardière, p. 256.

[87 cont.]
304 on Ndeni were tattooed blue, and he mentions tattooing on the upper arm of one man (10). On Ndeni itself the Spaniards, ac-

10. Joest, Tagebuch, pp. 54, 81.

cording to their own account, found scar-tattooing (11), and the

11. Dalrymple, p. 78.

patterns that Joest gives for the chin, forehead, temples, cheeks, and breast tattooing [88] of the women, as well as the forehead and nose tattooing of the men (1), could easily be related to a

1. Figure 17, No. 2. Joest in Baessler, p. 377; Tagebuch, pp. 59 and 88.

[471] technique with small incised scars, such as is practiced in the southern part of New Ireland and on the northern Solomons (2).

2. Cf. Meyer-Parkinson, Papua-Album, II, Pl. 45. Stephan-Graebner, Neu-Mecklenburg, pp. 42 f.

On the other hand, there is evidence of puncture-tattooing in the tattoo needle pictured by Edge-Partington, which consists of a tortoise-shell [Fig. 17 appears here] punch set in a reed handle; when not in use the needle is kept in the hollow handle as in a case (3). Likewise, the breast tattooing of an old woman

3. Edge-Partington, III, 65, No. 4.

•[53] mentioned by Joest, in the shape of two crosses of an order, belongs in the sphere of puncture--tatooing (4). Moreover, on the

4. Joest in Baessler, p. 378; Tagebuch, p. 88.

[88 cont.]
304 upper arm of the same old woman and of a man Joest saw figures
531 resembling three coconut palms (5), probably like the accompany-

5. Joest, ibid.

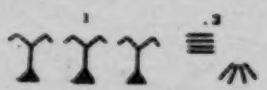

Fig. 17. Tattoo Patterns.
1. Presumably upper-arm tatooing. 2. Temple and cheek tattooing. (From a sketch in Joest's Tagebuch.)

[293]

Fig. 18. Fan of coconut leaf (Berlin VI 16178, Thilenius Coll.); 34 1/2 cm. long.

ing form (Fig. 17, No. 1), which is common in Santa Cruz
304 ornamentation. According to Joest, the faces of the men are tattooed blue on the nose and cheeks, as well as on the forehead. For the women, he mentions tattooing on the nose and in the hollow of the knee. [Fig. 18 appears here.] Thilenius
[531] saw a man with small circles under his eyes, representing "birds," and two parallel lines extending diagonally outward from the corners of the mouth, allegedly "fish" (6). All in all,

6. Joest, Tagebuch, pp. 48f. Thilenius in Globus, Vol. 81, p. 139.

[91 cont.]
speaks of small, low huts (3), whereas D'Entrecasteaux, Dillon, 342

3. Markham, p. 165.

and Dewar specifically stress the size and airy construction (4).

4. D'Entrecasteaux, p. 379. Dillon, p. 290. Dewar, p. 248.

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Fig. 21. Spirit House. (G. Küppers-Loosen Coll.)

The stone walls around the houses are often [Fig. 21 appears here] mentioned (Fig. 19), in Dillon some that are five feet high and the same in thickness (5). With regard to the construction 351 000

5. Dalrymple, p. 194. D'Entrecasteaux, p. 372. Dillon, pp. 290, 301. Dewar, p. 248. Joest in Baessler, p. 394. What seems to be a stone terrace in Coote, p. 162, is probably a wall running around the house.

342 [91 cont.] With regard to the construction Markham says that the roof was covered with coconut leaves, Joest that the "grass roofs" extend to the ground. Carteret reports that the walls of the bachelors' [92] houses were hung [353] with plaited mats (1). In the trader's house built by natives,

1. Markham, p. 195. Carteret, p. 358. Joest in Baessler, p. 394.

which Joest describes, the three rows of posts and the roof beams were of wood and the rest of the frame of bamboo and rattan; the roof was covered with sago leaves (2). The photographs

2. Joest in Baessler, p. 369.

available to me also clearly show this roof covering of atap, sago-palm leaves worked into shingle-like forms (Figs. 19-20); [285] only here and there are plaited coconut mats to be seen. The walls are made in the same way (3); sometimes layers of leaf-

3. Cf. also F. de Tolna, pp. 273 f. (ill.).

work or cane-work, held together on the outside by perpendicular pieces of wood or a network of bamboo (Fig. 22) are seen as reinforcement. The walls of the spirit house in Figure 21 are covered on the outside with pieces of bark or leaves and sewed with a network of bamboo strips; the areas between the bamboo strips are painted different colors -- black, white and red -- which produces a very pleasing pattern. Thilenius (4)

4. Thilenius, Ethnographische Ergebnisse aus Melanesien [Ethnographic Results from Melanesia], I, p. 62.

[113]

mentions folding doors plaited out of coconut leaves, whose sections lie against each other to the full extent of the surface.

1: Graebner--50 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 27.

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Fig. 28.

(Captions on following page.)

[97 cont.]

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Fig. 27. Water vessels of coconut shells in nets of plaited coconut string (R.-J.-M. 4377 and 4378, Joest Coll.; Berlin VI 16202, Thilenius Coll.; one-seventh natural size. 3. South Bay.

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Fig. 28. Headrests (R.-J.-M. 4003, 4005, and 4006, Joest Coll.; Rotterdam 11875); 72, 36, 34, and 30 cm. long. 2. White, red, and black, with tufts of coconut fiber. 4. With black painting on a white background.

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Fig. 31. Lime Boxes. 1-5. Made of gourds (R.-J.-M. 4034, 4030, and 4032, Joest Coll.; Berlin VI 16186 and 16001, Thilenius Coll. and Joest Coll.); 21 1/2, 14, 12, 17, and 23

Fig. 31.

cm. high. 1 and 3-5. With wooden stoppers; 3 is decorated with small chains of beads. 2-5. With burned-in designs. 4. na, North Bay. 6. Made of bamboo with burned-in designs (Berlin VI 16900, "Admiralty Islands"); 18.2 cm. high.

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Fig. 32.

Mortars for betel nuts, made of wood, one with flat pestle (R.-J.-M. 4027 and 22193, Joest and Oldman Coll.); 13 and 10 cm. high.

227 [106 cont.] The fish arrows (Fig. 38) represent the ordinary type with three wooden points (2). Dalrymple

2. Dillon, pp. 152, 273. Berlin VI 16167a is absolutely identical with Fig. 38 and therefore is not from the New Hebrides.

is the only author who mentions fish spears, but perhaps he is simply referring to the fish arrows, which he does not mention. According to him, they were used at low tide in order to spear the fish caught in the weirs (3).

3. Dalrymple, pp. 79, 195.

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The boats of Santa Cruz, which apparently are the same throughout the entire group, may be divided into two types, with the exception of the double boats mentioned only in the old Spanish

[484]

accounts (4): small rowboats, which as a rule hold

4. Dalrymple, p. 78.

only two to three men and are used for trips along the coast and probably mostly for fishing, and large sailboats which provide communication between the islands (5). They are basically alike in

5. Dalrymple, pp. 78, 88. Carteret, p. 359. Dillon, p. 152. Coote, pp. 151 f.

Fig. 38. Fish arrow (tepéla; Berlin VI 16209, Thilenius Coll.), South Bay. Three points with barbed hooks turned inward. Shaft

● [531] decorated with longitudinal wavy lines.

[106 cont.]

501

p. 277. D'Urville, p. 135. Wilson, p. 295. Only Coote, p. 151, expressly declares for Nufiloli and Pileni that they are not canoes made from a single trunk, but are built up out of parts, which, however, apparently refers to the large platform-construction.

[396]

which, however, is so narrow that, as far as the rowboats are concerned, the [107] rowers can only put one leg in front of the other and sit on the side edges. Accordingly, the cross-section is oval; the tips taper off keel-shaped below and are flattened on top and therefore have sharply protruding lateral edges. They slant upward slightly and have an ornamental longitudinal strip on the upper surface (1). On large boats the longitudinal slit

[531]

1. Labillardière, pp. 254 f. Dillon, p. 277. D'Urville, p. 135. Lesson, Revue d'Anthropologie, V, p. 266. Wilson, p. 295. The width of the boats is given as 50 cm. by Labillardière, p. 254, and as 15 inches by Wilson, p. 295; the width of the slit is given as ten cm. by Labillardière, and as six inches by Dillon. Moresby, p. 83, mentions the high, ornamented bowsprits of the war boats of the Duff Islands (?).

may be covered with boards during long sea journeys (2). Over

[114]

2. Coote, p. 152. He is mistaken, however, in the assumption that cargo is stowed in the body of the boat. Cf. also Fig. 39 and 40, as well as D'Urville, Atlas, Pl. 161.

[109 cont.]
501 decorated with strips of leaves and bunches of fibers attached to them (3). A raft shown in D'Urville likewise bears a platform

3. Cf. Labillardière, p. 254. Dillon, p. 277. (He gives the width of the platform as six feet.) Coote, pp. 151 f.

raised on posts, and extending out from it on two crossbeams there is an outrigger whose fastening is similar to that on the row-boats (4).

4. D'Urville, Atlas, Pl. 161, Nos. 1 and 2.

The oars everywhere are decorated on the upper part of
●[531] the blade (Fig. 41) (5). As the motif, a pair of human legs,

5. Dewar, p. 246. Edge-Partington, I, 160, No. 3.

[110] [Fig. 41 appears here] and sometimes also fish forms, is always found. An oar with a relatively short, wide, heart-shaped [111] blade and a long shaft tied to it (Fig. 40) is used to steer the sailboats (1). Markham mentions an oar over five

1. Somewhat distorted in D'Urville, Atlas, Pl. 161, No. 7. An ordinary oar with shaft joined to it: Berlin VI 15998.

feet long with a long blade and a cross-handle from Lomlom (2).

2. Markham, p. 140. Cf. also, however, the oar handle in Edge-Partington, loc. cit.

The sail is sewed together out of strips of the leaf sheath of a

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[110]

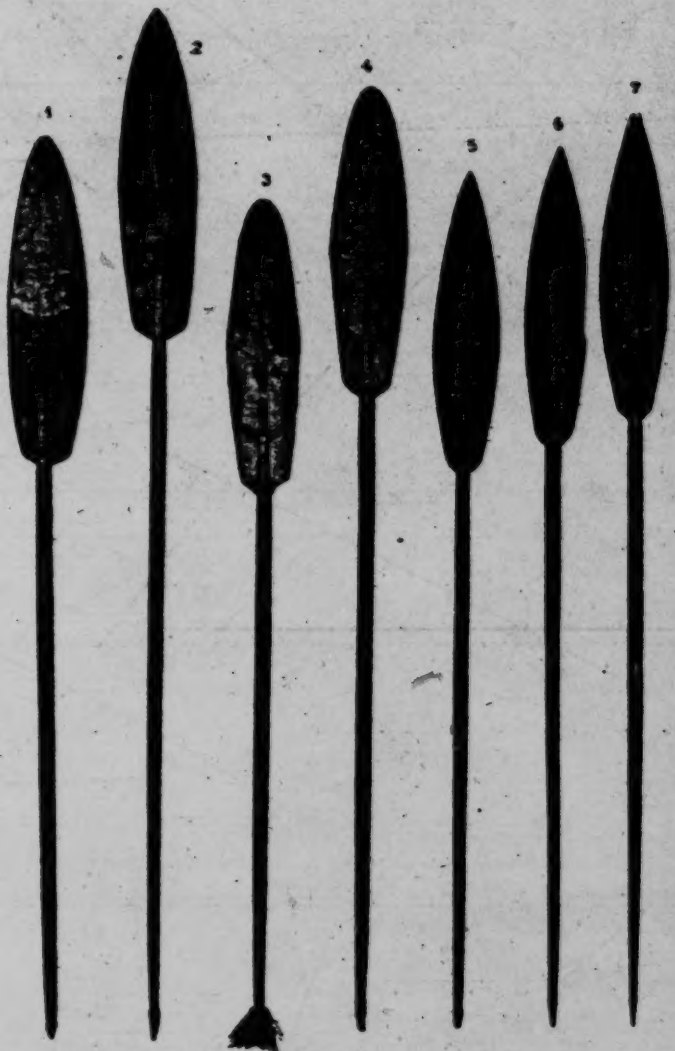

Fig. 41. Oars (R.-J.-M. 4639, 4644, 4641, 4637, 4642, 4643, 4640, Joest Coll.); 1.63-2 meters long. No. 8 is the reverse side of blade No. 2. End of handle of No. 3 with tuft of coconut fibers.

[111 cont.]

Dillon, Vanikoro); it is more likely a matter of chance that Labillardière, during his brief stay, perhaps observed only boats with outriggers on the left side because of wind conditions.

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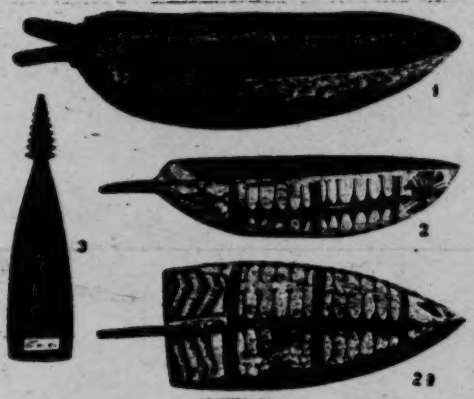

Fig. 42. Boat scoops (R.-J.-M. 4009 and 19438, Joest and Oldman Coll.; Berlin VI 16177, Thilenius Coll.); 52, 42, and 24.7 cm. long. 2a is the underside of 2. No. 3 comes from Graciosa Bay.

504

When they are not in use, the boats are pulled up on land; according to several reports, the large boats lying on the beach were covered with palm leaves, apparently to protect them from drying out (7). All the boats are [112] painted white

7. Carteret, p. 359. D'Entrecasteaux, p. 372. Dillon, p. 288. Carteret speaks of roofs for shade, thus giving

504 [112 cont.]

the impression that there are regular boathouses. They are never mentioned in the reports about the types of huts, however.

501 All the boats are [112] painted white
[386] with lime, which is perhaps supposed to prevent too much water from seeping in through the soft wood (1). The water that leaks

1. Coote, p. 151. Dewar, p. 246. The latter mentions the painting with white lime only for the inside of the boat, presumably because it is partially washed off on the outside each time the boat is taken out (like the oars of the northern Solomons, whose paint must likewise be renewed after each use).

in is bailed out with the well-known scoops (2), of which, be-

2. Coote, p. 151.

[171] sides the unusually small kind in Figure 42, No. 3, there are two types on Ndeni: the ordinary Polynesian type with a handle projecting inward (Fig. 42, No. 1), and one that has the same basic shape, but the handle projects from the back, as on a ladle (Figure 42, No. 2). Of the specimens illustrated, Figure
●[531] 42, No. 1, shows a carved handle, whereas Figure 42, No. 2, is painted white on the inside and the entire outer surface is covered with black and red ornaments which, of course, must be renewed after each use (3).

3. An almost identical specimen in the Berlin Museum VI 25858.

502 Even the Spaniards praised the speed of the boats of

[116]

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Fig. 44. Bark cloth, painted black (R.-J.-M. 3987, 3985, 3984, and 3986, Joest Coll.); 3.40 meters, 2.04 meters, 1.42 meters, and 2.17 meters long.

287 [116 cont.]

Labillardière, p. 260. Lesson, Revue d'Anthropologie, V, p. 264 (Ficus).

[386] beaters (Fig. 45, Nos. 1-3). Besides the pieces in natural color, [117] there are those dyed with Curcuma, but especially those that are ornamented in black (Fig. 46)[1] (1). For the

1. Also Berlin VI 16003, 16004, 16197. Schmeltz and Krause, Die Ethnogr.-Anthropol. Abteilung des Mus. Godeffroy [The Ethnographic-Anthropological Division of the Godeffroy Museum], p. 117. Concerning the patterns on them, cf. Thilenius, Globus, LXXX, pp. 138 f.

●[53] patterns, the so-called tapa-markers of wood are supposedly used (Fig. 45, Nos. 4-5), and it is said that the points of the carved-out notches serve to mark the intersections of the lines of the design (2).

2. According to a written communication from Professor G. Thilenius in a letter dated August 10, 1908. The statement may be correct even if the tapa-markers are actually yam knives from the Torres Islands, or imitations of such. Cf. p. 209.

462 [241] The men, on the other hand, help in cultivating the soil only to the extent of clearing the bush. In the bachelors' houses they probably also prepare their own meals (3). Other-

3. Gaimard in D'Urville, p. 327.

wise, they are described as lazy. At night they chat [Fig. 45

1 [The author apparently means Fig. 44 --Analyst.]

1: Graebner--98 E-4 (no date) 1909 ON13 Santa Cruz ON13

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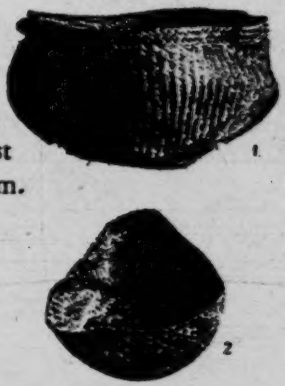

Fig. 52. Baskets made of strips of coconut leaves (R.-J.-M. 3845 and 3842, Joest Coll.); 39 and 23 cm. in diameter.

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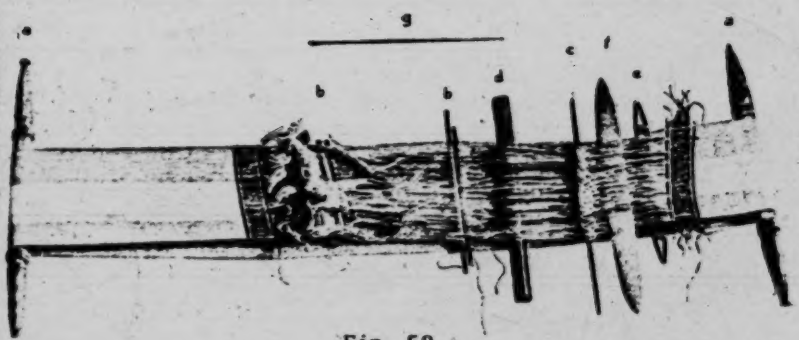

Fig. 53.
Loom (R.-J.-M. 4035, Joest Coll.); 1.40 meters long.

1: Graebner--103 E-4 (no date) 1909 ON13 Santa Cruz ON13

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Fig. 55. Bags.

(Caption on p. 105.)

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Captions for Figs. 54, 55, and 56. [125, 126, 127]

Fig. 54. Woven Fabrics. 1-6. Men's aprons (R.-J.M. 3970, 3959, 3953, 3950, 3982, and 3957, Joest Coll.); length (Nos. 4-6, total length) 1.90 meters, 1.52 meters, 1.15 meters, 2.40 meters, 2.94 and 2.83 meters; width 63, 51, 38, 22, 40, and 22 cm. 7. Mat (R.-J.-M. 3972, Joest Coll.); 90 cm. wide.

Fig. 55. Bags (R.-J.-M. 3941, 3930, Berlin VI 9951, R.-J.-M. 3929, Joest Coll., the Berlin specimen Arning Coll.); about 21 cm. deep. 1-3. Woven. 4. Plaited. 3. With decorative flaps sewed on.

Fig. 56. Bags for men. 1-11. Woven (R.-J.-M. 3928, 3924, 3933, Joest Coll.; 6683, Dannell Coll., donated by Jul. Rautenstrauch; 3944, 3927, 3939, 3925, 3943, 3948, Joest Coll.; Berlin VI 18360, Mende Coll.). 12 and 13. Plaited (R.-J.-M. 3942 and 3945, Joest Coll.). Back of No. 9 without decoration, but otherwise like side shown. 4. Dyed yellow with Curcuma. Length of bags, 15 cm. (No. 12) - 24 cm. (No. 1). No. 13. 20 1/2 cm. long.

[128 cont.]

285 leaves and correspond technically to the type of flat pandanus bag described above (3). They resemble the woven bags not only

3. Cf. p. 94.

in the way the upper edge is finished off and in the making of the carrying-straps, but also by the tufts of banana fiber and wide strips of pandanus leaves that are plaited in, as well as the embroidery (4) of patterns with black strips, although they seldom

4. This expression is not meant to deny that the ornamentation can be applied during the plaiting itself, that is to say, as long as the strands are still loose; it is meant simply to indicate that the ornamental threads are not part of the basic plaiting, but are added after the part of the plaiting involved is essentially finished.

resemble the woven patterns (Fig. 55, No. 4). Nevertheless, the resemblance is close enough so that superficially they could be mistaken for a bag made out of woven material. Moreover, the [331] ornamentation is sometimes not applied to the actual body of the bag itself, but rather patterned pieces of plaiting or weaving are separately sewed on both surfaces (Figs. 55, No. 3, and 56, No. 12) (5).

5. Schmeltz and Krause, Die Ethnogr.-Anthrop. Abt. d. Mus. Godeffroy, pp. 117 f., mention a plaited bodice to protect the bags from perspiration. See [113] also Danneil, "Der Übergang vom Flechten zum Weben," Int. Arch. f. Ethnogr. XIV, p. 236.

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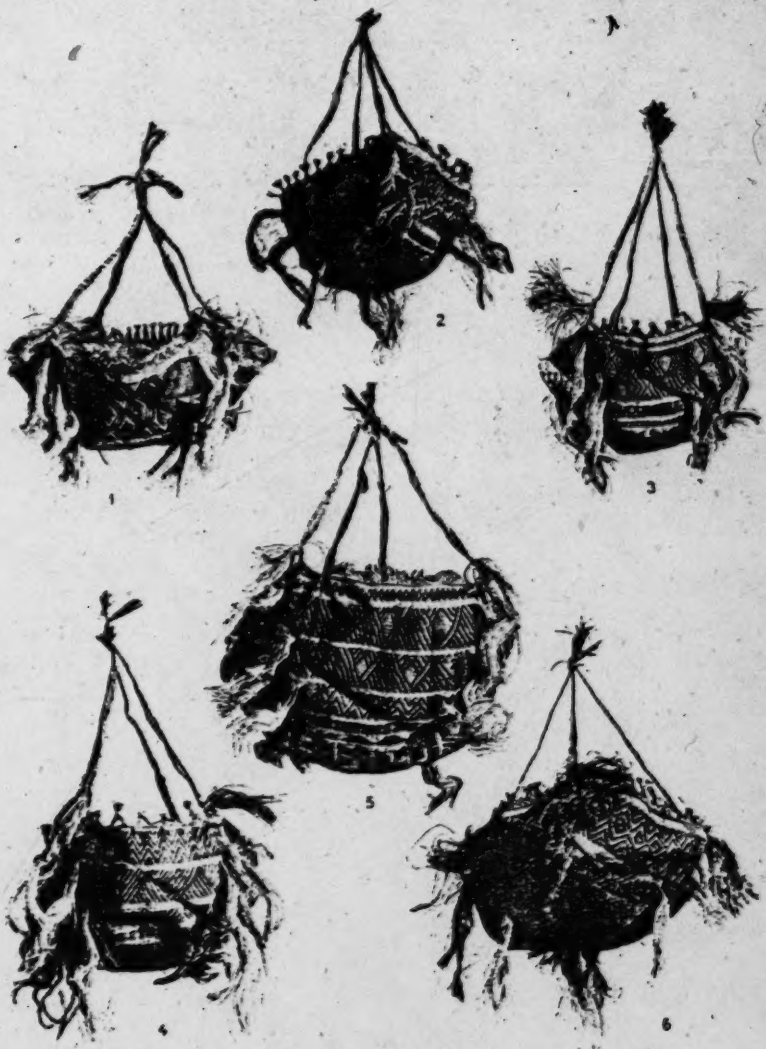

Fig. 57. Pouch-bags plaited out of strips of pandanus leaves (R.J.-M. 3921, 3917, 3923, 3913, 3914, and 3920, Joest Coll.); about 25-36 cm. in diameter.

1: Graebner--115 E-4 (no date) 1909 ON13 Santa Cruz ON13
[133]

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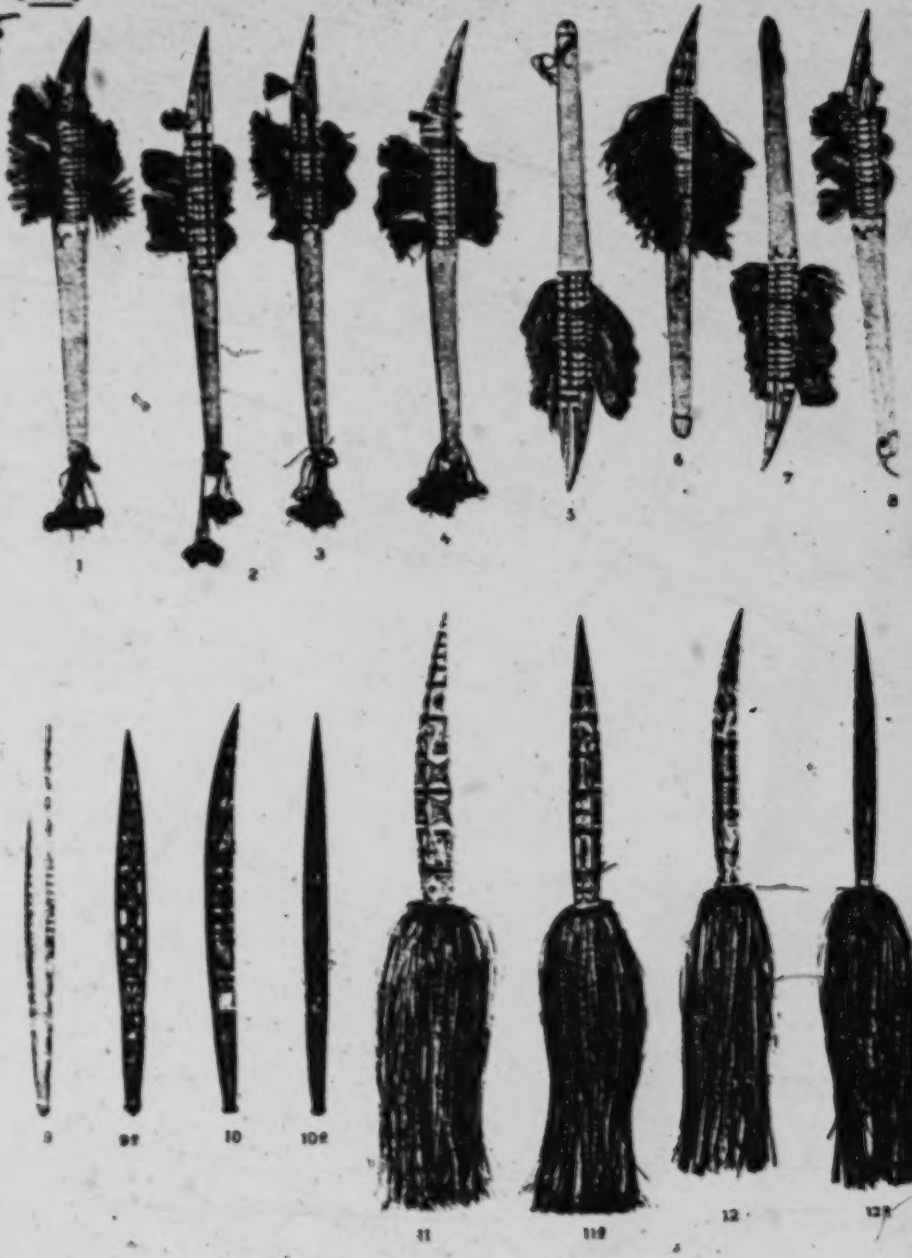

Fig. 58.

(Caption on following page)

[133 cont.]

Caption for Fig. 58.

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Dance clubs of wood, white with red and black painting; Nos. 1-8 with fiber bundles, Nos. 11 and 12 with strips of bast, Nos. 1-4 and 11-12 decorated with appended rattles of fruit rinds (R.-J.-M. 3998, 3997, 3995, 3996, 3994, 11356, 3999, 4001, 11669, 11367, 4000, and 4002; Joest Coll. Nos. 6 and 10. Donated by Weiler, No. 9 donated by Traine); 88-105 cm. long. Nos. 9a, 10a, 11a, and 12a are the reverse sides of Nos. 9-12.

[134 cont.]

p. 165; Atlas, Pl. 178, No. 14 (the bamboo character of the drawing is, of course, misleading), and Pl. 185. Cooté, pp. 150, 158. Edge-Partington, I, 157, No. 1. F. de Tolna, p. 285. Frobenius, Bögen der Oceanier, pp. 26 and 28f.

411

The arrow (Fig. 62)[1] generally consists of a cane shaft notched at the rear end, a wooden middle piece, and the bone point. On Vanikoro the last-named are allegedly made from [227] the bones of slain enemies, whose corpses are placed in sea water to soak off the flesh (2). The bone point is either simple or

2. D'Urville, p. 217. According to p. 154, the bones of the unfortunate traveling companions on La Pérouse were made into arrowheads.

compound. In the latter case, it generally consists of a main part that makes up almost the entire length of the point, tapers

1 [cf. category 116, p. 123 -- Analyst.]

[134 cont.]
411 toward the front, and bulges slightly in the rear third, and of the actual short point, an extremely sharp bone needle about five to six centimeters long. Sometimes the main, bony section is also compound. All the parts are carefully joined together and to the wooden intermediate section, while the long notches at the ends, shaped like a swallow tail, are fitted together and wrapped [381] with fine cord. The whole thing is then coated with a red resin-like substance like lacquer, so that it looks as though it were 381 made of one piece. The principal ingredient of this cement is 824 the pit of a nut-like fruit, probably Barringtonia, which is scraped with a mussel shell; it is mixed with a little lime and chewed areca nut, and the surface is finally rubbed with a nut, probably also areca nut, which gives it the characteristic red 411 color (3). The arrows with the simple bone point differ from the

3. Dillon, pp. 170, 227.

others only in that the principal part of the point is made of wood and, along with the wooden intermediate part, is carved out of one piece. Since, however, the point, like its bone counterpart, is coated with the red cement, it is impossible to tell which type the point belongs to if it is undamaged. The wooden [831] intermediate sections are covered with various kinds of carvings, some of which (Fig. 62, Nos. 30-40) undoubtedly are to be regarded as faded barbed-hook designs; the groups of alternate barbed hooks are always black, whereas the rest of the ornamentation is patterned black, white, and red. Between the individual [135] [Figs. 59, 60, and 61 appear here] parts of the ornamentation there are cord lashings that are secured with a cement substance, like the arrow points, probably to avoid splintering the wooden part. [136] The cord lashing that secures the wooden part in the shaft end is also smeared with cement. Rarely the entire point is made of wood (Fig. 62, Nos. 1-6 (1). Labillardière

1. Dalrymple, p. 78. D'Urville, p. 217.

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Fig. 59.

Fig. 60.

Fig. 61.

(Captions on following page)

[135 cont.]

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Captions for Figs. 59, 60, and 61.

Fig. 59. Dance club of deviant shape; semicircular cross-section with projecting base, which is on top in the illustration (Berlin VI 4548).

Fig. 60. Rare club-decoration (Berlin VI 16200, Thilenius Coll., South Bay; name of club, mba).

Fig. 61. Bows (R.-J.-M. 22194, 4289, and 4288, Oldman and Joest Coll.); 193, 182 1/2, and 187 cm. long. No. 1 curved slightly on the inner side, No. 3 curved as seen from outside, No. 2 curved wrong. No. 4 shows the shape of ends and the attachment of the cord. The lashing of the other fixed end of the cord is doubtful for all the specimens.

[136 cont.] Labillardière mentions arrowheads of tortoise shell and ray spines (2). The

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[237]

[114]

2. Labillardière, p. 259. Carteret, p. 359, mentions flint points, no doubt erroneously. Concerning the kind of arrows and their construction, cf. also: Dalrymple, p. 78; Sainson in D'Urville, p. 355; Lesson, Revue d'Anthropologie, V, pp. 365 f.; Coote, pp. 150, 158. The last named gives the length of the shaft as four to five feet; Carteret, p. 351, gives that of the entire arrow as four feet, four inches. Cf. also Edge-Partington, I, 157 and 158, Nos. 1 and 2 (157, Nos. 2, 3, and 4 represent rare forms, one of which has two small secondary points

[155 cont.]

534 Espiritu Santo: Edge-Partington, III, 60, No. 6. Similarly, the Panpipe, VI 16413 of the Berlin Museum, does not come from Santa Cruz, but from the central Solomons, perhaps Florida.

a rattle of bean-like seeds wedged between two sticks (Fig. 64) (10).

10. Cf. p. 208 concerning the possibility of recent spread.

[156] Plastic Art

532 The plastic art of the Santa Cruz Islanders is not on a high artistic level. Only in part and within certain limits is a rigid stylization of the human figure (Fig. 63) -- most perfectly in the faces on the dance clubs (Figs. 58 and 59) -- and of animal figures on bowls and headrests (Figs. 25, 28, and 29) accomplished, without, on the other hand, any real talent for naturalistic representation (1) being shown. [Fig. 65 appears

1. Cf. Fig. 25.

here.] Even the purely decorative plastic art, the artistic shaping of implements, etc., only in rare cases is at the high level of achievement found elsewhere in the South Seas, for example, in the case of the headrest in Figure 28, No. 4, on which the design is apparently a non-essential addition. Even less may we expect free artistic activity dissociated from utilitarian purpose, with the exception of religious representations. The only object that might possibly belong here is the cuttlebone carved in the shape of a fish (Fig. 65), but in this case, too, a definite religious purpose cannot be excluded.

In two-dimensional art, too, the natives of the group have practically no talent for color. Only comparatively rarely is red used; they are usually satisfied with a black drawing on a white or natural-colored background. Technically, the combination of carving and coloring is almost completely absent (2).

531 2. It occurs only on arrows. Otherwise, the oars show carved decoration

[156 cont.]

531

and most of the other implements painted decoration.

The naturalistic-figure element is even less developed here than [304] in the plastic art: fish and lizards in tattooing (3), as well as

3. Cf. p. 32.

in the wooden figures (Fig. 63); fish (Figs. 25, No. 4, 41, and 58) and very rarely birds, for example, on lime boxes (Fig. 30, 1 No. 5) and money-appendages (4), apparently cocks, and

[532]

4. Edge-Partington, I, 163, No. 2.

frigate birds on breast disks (Fig. 8), as well as the pairs of legs on oars, which are surely a secondary development (Fig. 41), in the decoration of implements. With this the repertoire is exhausted.

Fig. 65. Carving in the shape of a fish, cut in cuttlebone, painted black and red (Berlin VI 16195, Thilenius Coll.), Graciosa Bay; 25 cm. long.

The aesthetic feeling of the natives has undoubtedly found purest expression in the so-called geometric ornamentation. In this the ornamentation on bark cloth stands lowest artistically, for which they are satisfied with a simple rhythmical space-filling pattern [157] (Fig. 44) and thus seem to confirm the report of the deficient artistic productivity of the female sex. On the other hand, the woven materials show tasteful rows of triangular

1 [The author apparently means Fig. 31 -- Analyst.]

[157 cont.]

531 and rhomboid designs (Figs. 14 and 53ff.), which also form the principal element of the designs on implements, here often being transformed into the previously mentioned fish designs (Figs. 28, No. 4, 41f., 58f.). In this a grouping of the designs in stripes or bands, each with two rows of trapezoidal or, more rarely, semicircular figures facing each other, strongly stands out (also Fig. 60) (1). Less common is a circular or disk-shaped

1. Edge-Partington, I, 165, No. 3.

arrangement (Figs. 42, No. 2, and 58, Nos. 4 and 9). In the tortoise shell layer of the breast disks (Fig. 8), the triangular and rhomboid forms are also visible, and even the frigate bird represented on it shows a tendency to be adapted to those forms. There would be no point in listing all the individual designs separately, since they are sufficiently shown in the illustrations. It should be pointed out, however, that certain ornaments are limited to certain implements, such as oars, arrows, and clubs, and sometimes even to certain parts of the implements; I refer to the tips and the handle projections of the clubs on which characteristic single designs occur with more or less regularity (2)

2. Cf. Fig. 58, Nos. 1, 3, and 4, 11 and 12; 1-3, 7 and 8. In any case, cf. Fig. 28, No. 4.

and otherwise are scarcely found in Santa Cruz ornamentation,
121 as far as I know. It would, of course, be wrong to conclude from this that these decorations have a special meaning or to interpret them on these grounds merely as modified figurative representations. This is possible, but they could also have been crowded out of more general use by the development of a predominant decorative style and their life prolonged to a certain extent as "survivals" [cited in English] at the places that are less suitable for the predominant forms of ornamentation.

There is another point of view that has heretofore been

[157 cont.]

121 far too little considered in the interpretation of peculiar ornamentation that is apparently alien in style. This is borrowing, the migration of designs, which then to a certain extent become adapted to the style of their new home, yet often lead a certain independent existence there. And to be sure such designs often cling to the implements with which they have migrated. For
● 531 Santa Cruz this point of view cannot be applied directly to the
171 clubs, at least for the present, since the only known form of club closely related to it (3) is undecorated. The situation is perhaps

3. Cf. p. 175.

different in the case of the arrows, certainly with regard to the boxes for betel lime, the designs of which (Fig. 31) [158] show similarities in part with those on the same implements from southern Bougainville and environs and in part with those from
177 Isabel (1). And it is certain that our group learned the use of

1. Cf. Ribbe, Zwei Jahre unter den Kannibalen der Salomo-Inseln [Two Years among the Cannibals of the Solomon Islands], pp. 49, 50; better material in the Berlin Museum. Also Edge-Partington, I, 156, No. 5, and 161, No. 3, which actually come from the central Solomons. In the arrows, too, there are certain similarities between Santa Cruz and Bougainville in details of the ornamentation which should not be overlooked.

121 betel from the Solomons (2). We are just beginning to learn

2. Cf. p. 182.

something about all these questions of the migration and transformation of art forms. We shall progress further after we have

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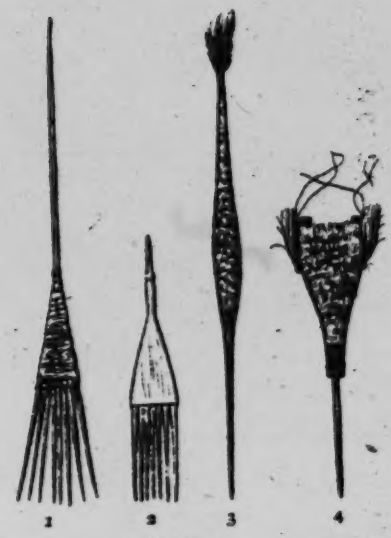

/160/

Fig. 3. Combs and hairpins made of wood, Ba (7) V 1823, 7. [Ba = Ethnographic Collection, Basel.]

1825, 1819, 1820; 1/4 natural size. 1. Smeared with cement substance. 3 and 4. With red feathers pasted on. 4. Decorated with little pigs' tails and strings.

/162 cont./

301 perhaps it is a nostril or ear ornament. Incidentally, Jennings, JAI, XXVIII, p. 165, mentions tortoise-shell rings in the nostrils as on Vanikoro (Ethn., I, p. 86).]

are inserted into the pierced nostril at an upward angle of about 45 degrees (4).

4. [Speiser, op. cit., p. 295, and Ill. 95.]

[531]

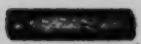

Fig. 5. Ear cylinder of bamboo with incised ornamentation (Ba V 1814); 8 cm. long.

[825]

Fig. 6.]Earring of Trochus shell with tortoise shell pendant (R.-J.-M. 30560a, Speiser Coll., gift of the Museum Society); 6 cm. in diameter.

[304] [The holes in the ear lobes are gradually stretched by the insertion of increasingly large plugs (5).] Besides tortoise-shell

5. [O'Ferrall, section "Headmen"; Coombe, p. 176. Likewise on Vanikoro where leaf spirals serve the same purpose (cf. Ethn., I, p. 86). The latter seem to be worn by boys on Nukapu to produce holes on the upper rim of the ear, in Coombe, plate accompanying p. 211, lower picture.]

/166 cont./

291

[119]

Fig. 13, No. 4, belongs to the Santa Cruz Islands. Dr. Speiser did not see anything like it, and nothing corresponding to it or related to it is to be found in the literature; as an unnumbered specimen, it lacks any kind of original data.]

/167/ [The clothing of the men usually consists of an apron made out of white or patterned bark cloth and worn exactly like the woven aprons (Ethn., I, p. 83, Fig. 14) (1) (cf. Fig.

[534]

1. [According to Dr. Speiser, the woven aprons with patterns are worn every day, but they are rare in the illustrations available to me (cf. Fig. 4). They also occur on Utupua (cf. the original photograph in Ethn., I, p. 93, Fig. 22, and, on their origin, p. 10 above, footnote 2). The unpatterned ones are more common (cf., for example, Fig. 2) and are also documented for Vanikoro (Coombe, plate accompanying p. 170).]

1 (2). The same is true of the Reef Islands (3), Utupua (4),

2. [See also Speiser, Südsee, p. 291 and Ill. 93. Cf. F. de Tolna, Chez les Cannibales, p. 284.]

3. [Ethn., I, pp. 107 f., Fig. 39 and 40 (for the determination of their origin, see p. 10 above, footnote 2). O'Ferrall, various illustrations.]

/168 cont./

291 Likewise on the Reef Islands are found the men's apron of bark cloth (cf. p. 34 above) and the sandal has been specifically documented from there (p. 33 above).]

301 One sees them with strings of shell beads at their necks and sometimes also at their ankles. In place of a hip cord they [often] put on a bark belt, similar to that of the men. The hair is usually kept short; 302 there was only one woman who, like her /Fig. 11 appears here/ daughter, had long hair dyed with Curcuma. Possibly she was a [548] prostitute (3).

3. [Speiser, Südsee, Ill. 94 and 96. The woman with long hair is shown in the lower row in Ill. 96 (on the left in both photographs). The conclusion drawn by Graebner, p. 85, from Fig. 15 in Ethn., I, p. 84 (quite apart from the fact that he mistakenly regards the women pictured as Nitendi people; cf. above p. 10, footnote 2), is obviously incorrect.]

I did not see body painting done any more (4). It is

4. [Ethn., I, p. 87.]

probably applied now only on the more important festive occasions.
304 /169/ Tattooing (1) is rare on Nitendi and is limited to rather
● 531

1. [Ethn., I, pp. 87 f.]

indistinct lines and rings on the face. Tattooing is more frequently seen among the Reef Islanders. Among the men of

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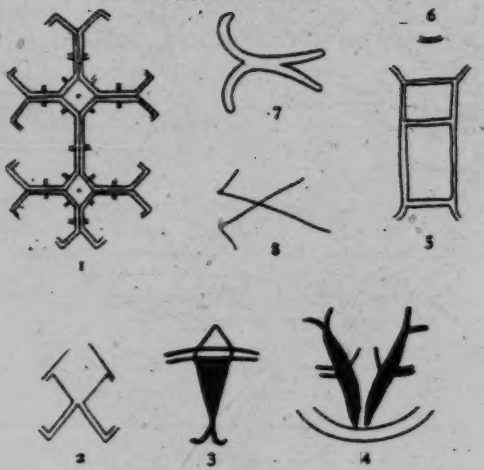

Fig. 11. Tattoo Patterns. 1, 3-8 from Graciosa Bay, Nitendi; 2 from the Reef Islands (1 and 2 sketched by Speiser, 3-8 by Thilenius). No. 2 from the shoulder; 3 from the left upper arm, deltoid process, bit (a fish); 4 from left deltoid, nadru (whale); 5 from bridge of nose, lulu (a fish), also designated as "owl"; 6 from center of forehead, malo (a pigeon); 7 and 8 from left temple, kole (a pigeon).

/169 cont./

304 Nitendi I observed a kind of double cross (Fig. 11, No. 1).
531 Thilenius noted: figures of fish on the left upper arm (Fig. 11, No. 4); geometric patterns, which were also designated as fish, on the bridge of the nose (Fig. 11, No. 5) and the left upper arm (Fig. 11, No. 3); two parallel arcs in the middle of the forehead (Fig. 11, No. 6) and the "coconut-palm" motif (cf. Ethn., I, p. 88, Fig. 17, No. 1) on the left temple (Fig. 11, Nos. 7 and 8), both patterns regarded as birds. The women of the Reef Islands are somewhat more often tattooed; on one woman I saw a fish-like figure (Fig. 11, No. 2) on the shoulder, and one had prominent scars on her back (2). These can scarcely be regarded as

2. [Speiser, Südsee, Ill. 96, lower right.]

304 decorative scars, however. [Jennings describes the tattooing procedure as follows: the skin is punctured with a tattoo needle which is held loosely in the left hand and struck with one finger of the right hand; the wound is rubbed with the soot of the "candle nut" /cited in English/ (3).]

3. [JAI, XXVIII, p. 165. The tattoo needle described here is the same as that illustrated by Edge-Partington and Heape and [413] mentioned by Graebner, Ethn., I, p. 88. The latter, however, was mistaken in assuming that, when not in use, the needle is kept in the hollow handle, as in a case. Edge-Partington says only that it is then stuck into one end of this handle.]

293 [Coombe, p. 184, mentions the wearing of a plaited eye-shade. On Nitendi dried leaves of the fan-palm are used as

/173 cont./

house there is often a semicircular, roofed front part. Whether this type of house is native to Nitendi or has been imported in recent times, for example, from the New Hebrides, is not known.

In the center of the men's houses there is always a square fire-pit (1) that is about one and a half meters long at the sides

1. [Ethn., I, pp. 94f. Coombe, pp. 187 f. Speiser, Südsee, p. 293. Cf. Fig. 12a here.]

and about 30 centimeters deep. Its walls consist of large beams of hardwood. A fire is always maintained there, but it is not used for cooking. A stout post is rammed in at each corner of the pit, upon which a shaft of split bamboo is set over the fire area (lewe: Thil.). Not only are all kinds of objects stored there (2),

2. ["As protection against the rats," O'Ferrall says in speaking of the round houses.]

but also the nets are dried and nowadays copra is smoked there. /Fig. 13 appears here./ The posts are sometimes carved (3)

3. [According to O'Ferrall, section "Round Houses," this is also true of the round dwellings if they belong to an important man.]

with simple designs; in that case they are said to be worshiped and to represent the [duka-] posts that elsewhere are found in the spirit house and are said to have a form similar to that shown in Coombe, p. 197 (4). -- [On certain bamboo poles woven aprons [text continues TOP of P. 50 -- Analyst]

4. The presence of special spirit houses on Nitendi also (cf. Ethn., I,

/173 cont./

346

pp. 89 f.) is confirmed by O'Ferrall, section "A Ghost House" (see also Coombe, p. 190). Some of them 1 A

[361]

stand near the men's house, some outside the village wall in the bush, and they are in part large, solid structures and in part miserable huts.

[531]

The beams are sometimes carved, and the walls there are painted with figures in white, red, and black (cf.

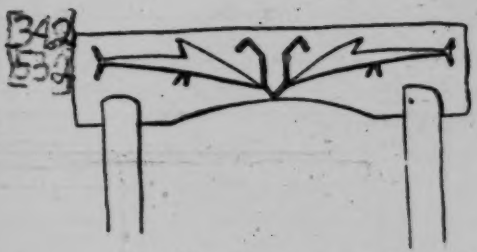

Fig. 13. Upper part of door frame, carved with fish designs. (From a drawing by Speiser.)

below, p. 128, footnote 1). On one side there are always duka posts

[118]

(Ethn., I, p. 148), such as Coombe shows from the Reef island Matema. This author also mentions "a bedstead-shaped altar" /cited in English/ which is found near the entrance and upon which food offerings are placed. Concerning spirit houses of the Reef Islands, see O'Ferrall, ibid., and Coombe, pp. 199, 203. A spirit house of Utupua is shown in Ethn., I, p. 91, Fig. 21 (for its designation, cf. above, p. 10, footnote 2).]

1 A [i.e., spirit houses--Analyst]

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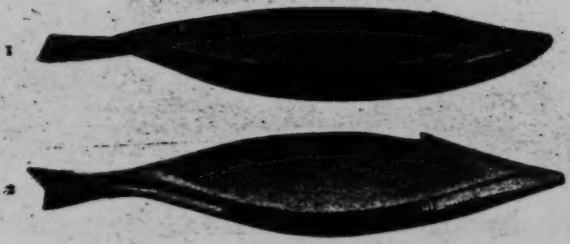

Fig. 18. Fish-shaped wooden food bowls (Ba V 1898 and 1899); 48 and 49 cm. long.

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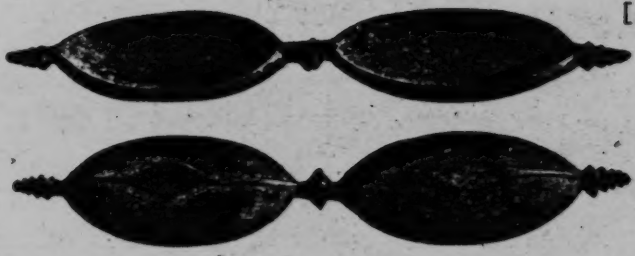

[Fig. 19.] Double bowl of wood, seen from above and below (R.-J.-M. 28348, Oldman Coll., gift of the Museum Society); 84 cm. long.

Fig. 20. Bowl-shaped utensil, use unknown (Ba V 1902), made of light wood, partly painted black; ca. 1/6 natural size.

/180 cont./

412 tortoise-shell knife shaped like a paper knife (Fig. 22). /Fig. 21 and 22 appear here./

A large mortar, about 21 cm. high (Basel V (1862) [of [531] the form shown in Ethn., I, p. 102, Fig. 32, which on the outside, along the rim, has a simple incised serrated band, and the ring encircling it above the foot is shaped like a star through [252] notching,] is supposed to have been used to pound food for toothless old men.

276 531 I no longer saw the lime boxes of bamboo, as in Ethn., I, p. 102, Fig. 31, No. 6 (4). The pestles for the betel mortars

4. [The principal decoration of these lime boxes, the division into square fields with rhomboids at the intersections, is repeatedly documented for Santa Cruz (cf., for example, Ethn., I, p. 111, Fig. 42, No. 2, and the dance clubs, p. 133, Fig. 58, Nos. 4, 5, 7, 9, 12; in Dr. Speiser's collection the same motif is found on bark cloth). The designation of its origin is thus certain.

[912] are often made of Tridacna (Basel V 1860) [and are cylindrical, except that they taper slightly at the butt end (5)].

5. [From Dr. Speiser's collection the R.-J.-Museum also acquired a flat, roundish nut box with a carved wooden [915] stopper (Fig. 23), which he does not [177] regard as anything original. According to him similar nut boxes are sometimes used by Europeans and natives of the New Hebrides as match boxes. All the same, the box is so well made and has a stopper so typical for Santa Cruz that it deserves to be illustrated and will perhaps lead to further investigation of the matter. --

Fig. 23.

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[Fig. 23.] Nut box (R.-J.-M. 29420, Speiser Coll.), flat with incised lines and wooden stopper; 5.7 cm. high.

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Fig. 24. Headrests. 1 and 2 from Nitendi (Ba V 1907 and 1910) 1/8 & 1/10 natural size; 3 from Vanikoro Mus. d'Hist. nat. in Hâvre), ca. 1/5 natural size; [4] allegedly from "Neubriden" /New Hebrides/ (Mus. f. Völkerk., Leipzig, Hübsch Coll.),

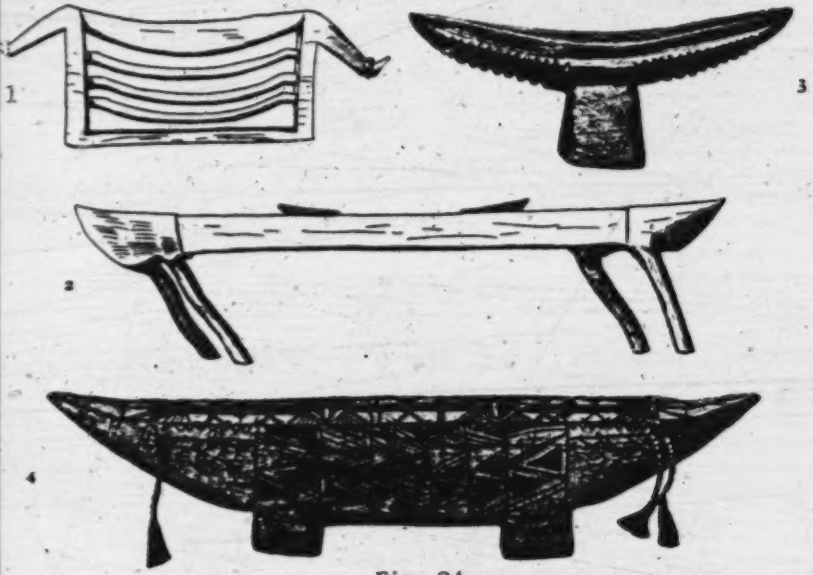

Fig. 24.

painted red and black on a white background, with pendants of Coix fruits, 40 cm. long.

/183 cont./

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the type in Ethn., I, p. 97, Fig. 28, No. 4), and No. 5 (with three feet). Bird-heads appear at both ends: Ethn., I, p. 97, Fig. 28, No. 4 (with foot plate and pierwork); Edge-Partington and Heape, I, 164, No. 4 (with three feet), and 165, No. 3 (with a conical foot). The head-rests in Ethn., I, p. 98, Fig. 29, No. 2

[531]

[Fig. 25.] Headrests in pig form (Mus. f. Völkerk., Leipzig, Hübsch Coll.), four-legged, painted white, black, and red; 1 and 3 from "Santa Cruz," 2 allegedly from "Neuhebriden" /New Hebrides/; 32, 39, 45 1/2 cm. long.

(a similar specimen is to be found in the Naprstek Museum in Prague), and p. 97, Fig. 28, No. 2 (cf. also Edge-Partington and Heape, I, 158, No. 4), as well as our present Fig. 24, No. 1, have a certain relationship with them,

[Text continues on P. 69--Qualrst]

/183 cont./

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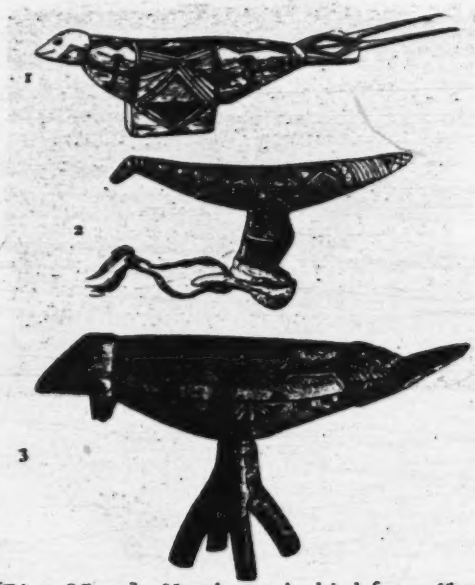

[Fig. 25a.] Headrests in bird form (1 and 2: Kgl. Ethn. Mus., Dresden, 28759 and 28760, Scheidel Coll.; 3: Oldman Coll., yet to be taken over by R.-J.-M.); 42, 28 1/2, and 29 cm. long. 1 and 2 with red and black painting (shaded in the fig.) on white background. 3 of light wood with black painting; foot made of forked piece of branch separately inserted.

/189 cont./

501 'Southern Cross'" (on the platforms of the boats one also sees boat models being brought to the steamboat); Coombe, plate accompanying p. 171; Speiser, Südsee, Ill. 90, 97, 98, bottom. The same form prevails on the Reef Islands (cf. photo. of the R.-J.-M., No. 3933, taken by J.W. Beattie), on Utupua (cf. Ethn., I, p. 93, Fig. 23, and, on the designation of origin, p. 10 above, footnote 2), and Vanikoro (cf. Coombe, plate accompanying p. 170). See also G. Brown, Melanesians and Polynesians (London, 1910), plate for p. 336: "Canoes at Santa Cruz Group." In rowing, the natives often let one leg hang in the water: Coombe, p. 171.]

[113]

Both boat /190/ forms are very artfully constructed, are highly prized, and carefully maintained. Although ornamentation is lacking (1), the men take pride in always keeping them clean,

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1. [Concerning the ornamentation of the ends of the boat, however, cf. the following article.]

which they achieve by frequently rubbing them with a paste (2)

2. [Ethn., I, p. 112.]

[829] obtained by pounding a kind of calcareous algae that grows on the ocean floor (3). [Upon drying the wood is snow-white, and the

3. [See Girieud and Herrenschmidt, p. 106, for the sailboats of the Reef Islands.]

/190 cont./

color no longer comes off easily (4).] The same paste is also [50] [531]

4. [Speiser, Südsee, p. 292.]

used to bring out the white background of the wood carvings, [824] [532] on which the black and red drawings are then applied. [On the sailboats plastic decorations in bird form are put across the ends of the boards that cover the boat-slit (5).]

[206]

Fig. 33. Fish weir along the beach, built up with blocks of coral. (Speiser photo.)

5. [Compare the illustration in O'Ferrall, section "Sailing Canoe." These are the same bird figures as the one shown in Edge-Partington and Heape, I, 163, No. 8; they are a kind of amulet (cf. Ethn., I, p. 149).]

In the Hâvre museum there is a bird-shaped boat ornament [of a somewhat different type] from Vanikoro (Fig. 34). [532]

A special feature of the Nitendi canoe is that the outrigger is not permanently attached to the boat, but can be easily removed. The two wooden beams that support the

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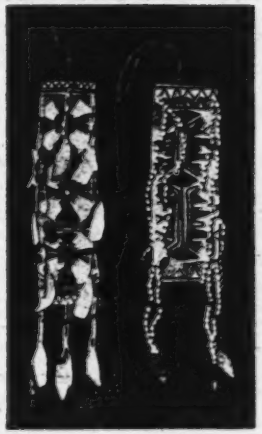

1 2

Fig. 36. Small plates of feather money, which circulate as small change (Ba V 2751); ca. 1/4 natural size.

[Fig. 35.] Boards belonging to rolls of feather money, allegedly "musical instruments" (k. k. Naturh. Hofmus., Vienna, Anthr.-Ethn. Div. 42863 and 42864, Reischek Coll.). Red and black painting on white background; pendants on No. 1 made of European glass beads and pieces of shell, on No. 2 of Coix fruits and pieces of tortoise shell, with a red fruit in center of each. 23.6 and 21 cm. long.

/194 cont./

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mended with Coix and glass beads. Hence, the money is apparently made on Utupua itself, but goes back to Micronesian bar-belts.]

Handwork

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[291] [There are a few things to be added concerning the bark-cloth industry (Ethn., I, pp. 115 ff.). As was pointed out above (p. 34), the bark fabrics are used for clothing by the women as well as the men.] The "tapa markers" shown in [412] Ethn., I, p. 117, Fig. 45, Nos. 4 and 5, are undoubtedly yam knives from the Torres /Fig. 40 appears here/ Islands. I was assured that the drawings were freehand, and a careful examination of the patterns (2) confirms this. It is possible, however, that

●[531] 2. [Besides the patterns consisting of rows of rectangles lying longwise shown in Ethn., I, p. 116, Fig. 44, there are also some in Dr. Speiser's collection in which the rectangles lie breadthwise. Individual elements of the patterns are shown in Speiser, AfA, new series, XIII, p. 329, Fig. 19.]

the painting can be traced back to an impression made with stamps or stencils, as is indicated by the division of the painting into rectangular areas about 20 centimeters long and ten centimeters wide. One can easily see, however, that the individual areas were first marked out with fine lines and that the surfaces were covered afterward. Sepia is said to be used as coloring; this is not wholly in accord with /195/ the statement that tapa is made and painted only in the interior (1). There are pieces that

[Text continues on p. 94--Analyst]

1. [Cf. Speiser, Südsee, p. 296. The use of sepia does not argue against

/195 cont./

287 are 265 X 70 and 295 X 62 along the sides. [The patterns are named after objects in nature (2).] A unique specimen is a large

[531]

2. [Jennings, JAI, XXVIII, p. 164. He lists the following patterns: "Yam," "River," "Banana," "Breadfruit."]

piece of tapa dyed a greenish blue (Basel V 2727). It is doubtful whether this comes from Nitendi (3).

[177]

3. [It has undoubtedly been brought from the central Solomon Islands. Cf. the material in the Berlin museum from Rubiana (according to Dr. Graebner) and R.-J.-M. No. 4431 (from the collection of Wilhelm Joest, who spent some time on Rubiana); see also Edge-Partington and Heape, II, 123, where indigo-blue tapa from Isabel is described.]

286 283 [The banana fiber used for weaving (4) is obtained in

4. [Ethn., I, pp. 123 ff. Wide looms have recently been illustrated in O'Ferrall, section "Mat Making" (= Coombe, plate between pp. 182 and 183), and in Speiser, Südsee, Ill. 91.]

the following way: the banana stalk is placed on a block of wood and pounded to a pulp with a heavy piece of wood; the soft parts are then removed by scraping; the fibers are hung in the 286 sun to dry and finally combed out (5). A woven men's mat

5. [O'Ferrall, ibid.]

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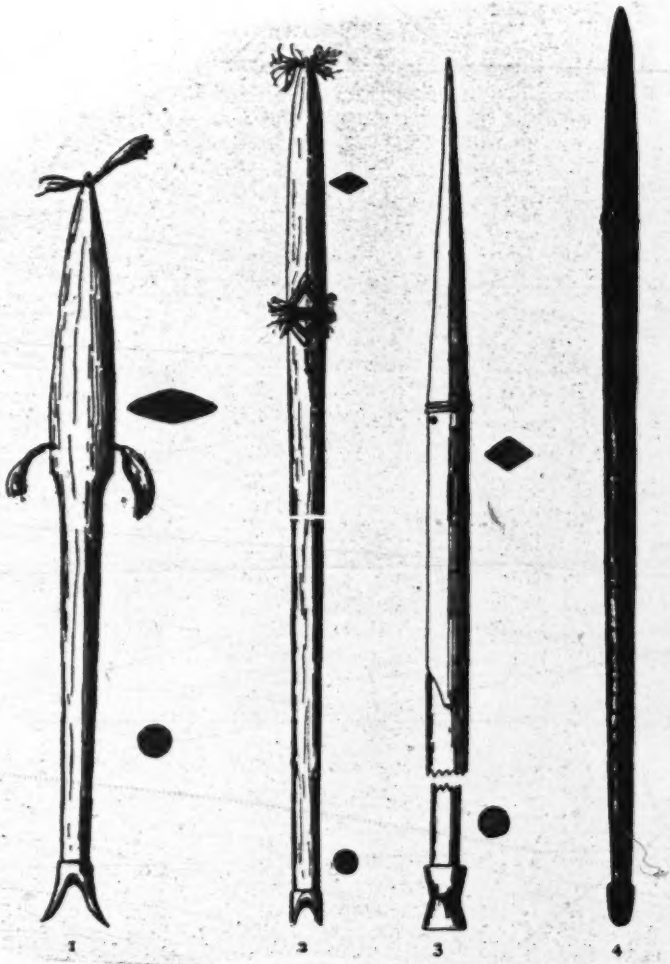

Fig. 46. War clubs (Ba V 1894, 1895, 1896; R.-J.-M. 30573, Speiser Coll., gift of the Museum Society); 73, 103, 135, 90 cm. long. 1 with cotton tufts, 2 decorated with coconut fibers. [4] with cross-section similar to 3.

/200 cont./

411 22, is carrying in his belt, is from Tucopia, where I acquired clubs of such form.

[283] Among the bows that I acquired [the strings of which consist of the twisted bast of the thin aerial root of a fig tree] (4),

4. [Speiser, Südsee, p. 291.]

several are reflex, but others were not, even on the spot. Hence it is doubtful whether the reflexiveness is intentional, for, after all, primitive man is not a precision worker, and, although reflex bows occur along with non-reflex ones on Espiritu Santo also, this does not necessarily mean that there is a cultural relationship, especially if the general type, for example, the form of the string support, is different. At the string support, on the [531] inner side of the bow, there is often an incised decoration of the form , also occasionally a simple coconut-string loop.

I have already described the arrows (5) [with bone points]

5. [They are stuck into the right side of the belt: Speiser, Südsee, p. 291 and Ill. 70.]

in AfA, new series, Vol. VIII, p. 308 (6). I was no longer able

6. [The article appeared at about the same time as Graebner's study, where arrows are discussed on pp. 134 ff. In the former, a long bone points made out of one piece and wooden intermediate parts consisting of several pieces are mentioned. Graebner notes that various arrow shafts of the Joest Collection (in fact, most of them) are decorated by having broad areas of the epidermis peeled off and painted black. On the other hand, Speiser, ibid., p. 308, points out, on the basis of the Berlin material, that the

[531]

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arrow shafts were undecorated. -- The Reef Islanders obtain their arrows from Nitendi (Girieud and Herrenschmidt, p. 105), where they are made on the west coast (Coombe, p. 187).]

to find any specimens in which the entire point is made of bone, as in the specimen, No. 12, illustrated there (7). While the

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7. [O'Ferrall, section "A 'Club-House'" = Coombe, p. 190 (together with Ethn., I, p. 134), confirms that bone points were made from disinterred human bones. According to the same author, the points are are smeared with red to transmit "malete" to them.]

origin of the ordinary decorations on the wooden intermediate section [Ethn., I, p. 137, Fig. 62, Nos. 12-42; AfA, new series, VIII, p. 310, Figs. 3-14] is obviously from barbed hooks, the meaning of the /201/ peculiar carving [occurring on a certain type] just below the point [Ethn., I, Fig. 62, Nos. 17-28; AfA, new series, VIII, Figs. 7, 8, 10, 13] is unclear. /Fig. 47 appears here./ Perhaps it can be traced back to the zigzag pattern of a lashing such as is often found on New Hebrides arrows and would in this case be imitated in wood, like the barbed hooks. One side of the arrow, however, is always smooth at this place, perhaps so that the arrow will slide easily along the bow.

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The marksmanship of the natives does not seem to be outstanding. At 25 meters, six archers were able to hit the rib of a palm leaf stuck in the ground one meter high only once in 20 shots. /Fig. 48 appears here./ They shoot with extraordinary force, however; the arrows almost penetrate the trunk of a coconut palm, and the maximal range is about 200 meters.

2: Speiser--106 E-4, 5 (1912) 1916 ON13 Santa Cruz ON13

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[Fig. 47.] Spear from the Reef Islands (Kgl. Ethn. Mus., Dresden, 5391, Mus. Godeffroy Coll.), partly painted black, with incised bands below the barbed hooks; 219 cm. long.

Fig. 48. Sling (Ba V 1981), ca. 1/4 natural size.

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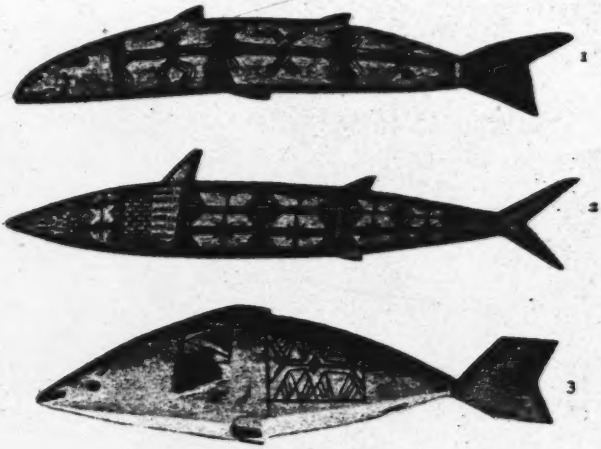

Fig. 51

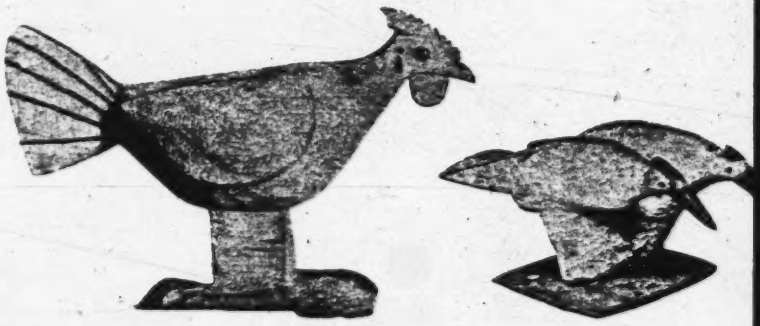

Fig. 51a

Fig. 51. Wooden fish with religious significance. 1 and 2 (Ba V 1884 and 1885), painted red and black on a white background; 54 and 64 cm. long. [3] (R.-J.-M. 30577, Speiser Coll., gift of the Museum Society), painted black on white background; 35 1/2 cm. long.

Fig. 51a. Wooden birds with religious significance, representing a rooster and two hens (Ba V 1892 and Mus. d. Hist. nat. in Hâvre); ca. 1/5 natural size. No. 2 from Vanikoro.

/208 cont./ When the volcano Tinakula
823 emits flames, it is a sign that someone has been killed. In the
824 ripening of bananas, the spirits of the dead assembled on the
763 mountain of Vanikoro recognize that someone wounded in battle
995 has died (3).] /Fig. 54 appears here./

3. [Coombe, p. 201.]

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[Fig. 54.] Tips of dance clubs, side view (belonging to Ethn., I, p. 133, Fig. 58, Nos. 7, 4, 8, 2); ca. 1/5 natural size.

789 As for amulets (4), I saw only small sticks that boys wore

4. [Ethn., I, p. 154.]

on strings around their necks (Fig. 53).

535 The people adorn themselves for dancing [which as a rule takes place in moonlight]; they stick a fan-shaped leaf upright in the back of the belt and give it an oscillating motion by swaying the pelvis (5). I did not attend a dance in which the dance clubs

5. [Speiser, Südsee, p. 295. O'Ferrall,

/209/

535 Fig. 55. Bird-shaped dance clubs (Mus. d'Hist. nat. in Hâvre;
532 Hung. Nat.-Mus., Ethn. Div.; k.k. Naturh. Hofmus., Vienna,
531 Anthr.-Ethn. Div. 42852, Reischek Coll.); painted red and black, 1 and [2] on white background, [3] on natural-colored light background. 1 from Vanikoro, ca. 1/5 natural size.

Fig. 55.

[3] (allegedly "Neu-Irland" /New Ireland/) with pendants of halved Coix fruits and a red fruit each (in the center), snail shells, and tufts of fiber projecting from them; 90 cm. long.

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Fig. 56.

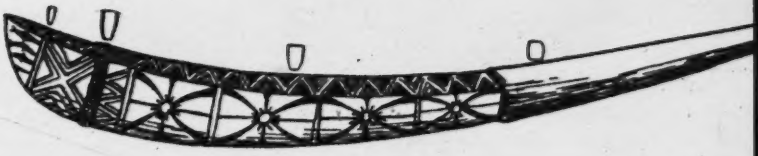

Fig. 57.

Fig. 56. Front part of a dance club from Vanikoro (Mus. d'Hist. nat. in Hâvre), with bowl-shaped attachment, painted red and black on white background; ca. 1/5 natural size.

Fig. 57. Dance club (Kgl. Ethn. Mus., Dresden, 28756, Scheidel Coll.), painted red (shaded in the illustration) and black on white background; 67 cm. long.

/211 cont./

535 refrain antiphonally. Sometimes a new song is composed for a
533 festival (4).]

4. [O'Ferrall, section "A Dancing Ground." He speaks of "nasal and most unmusical song" /cited in English/. On laments for the dead, see p. 111 above.]

/212/ Art (1)

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1. [Ethn., I, pp. 156 ff. Concerning the angular arrangements that have developed into a special style, see above, p. 20, footnote 3; on the use of notches as decorations, cf. above, p. 107, footnote 2. As new art material
532 from Santa Cruz, special mention should be made of the wall paintings on a spirit house of Tumotu described by Coombe, pp. 190 f. (cf. also O'Ferrall, section "A Ghost House"), which represent the spirits in the act of shooting the bow, fishing, canoe-building, smoking, and the like, as well as a number of pigs. In the same spirit-house the posts are carved, the center one in the form of a shark; the accompanying illustration in O'Ferrall (= Coombe, plate accompanying p. 199, lower picture) shows the outer side of a carved post on the gable of a spirit house of Matema, while in Coombe, plate accompanying p. 197, bottom picture, it is shown from the inner side (cf. the following article). Coombe, p. 203, mentions colored decorations

/212 cont./

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in the interior of a spirit house on Pileni. For achievements in ornamentation shown in the present work, cf. Figs. 5, 11, 13, 18, 23-25, 25a (in which No. 3 has very interesting ornamentation made up of square fields and dots), 35, 46, 49-51, 52, 55-58.]

[114] When Graebner says that the Santa Cruz Islander does not achieve anything very satisfactory in plastic art, his opinion may be called a harsh one. Admittedly the reproduction of the human figure in Fig. 50 of this article is not perfect, but for primitives it is a commendable achievement. The human figures on the cuttlebone (cf. Fig. 52, No. 2) are likewise not very remarkable; on the other hand, the representation of a shark devouring a smaller fish (Fig. 52, No. 1) can be called almost perfect. And we find still better work in the carved and painted fish and birds (Figs. 51 and 51a) [of which only a few examples are shown here]. On the one hand, they are characteristic representations of a definite type, which are easily identified by the expert; on the other hand, they are stylized to the extent that individual forms are decoratively treated. The technical execution of some specimens (Figs. 51, No. 2, and 51a, No. 1) is perfect, and the whole object shows that the native has sensitive artistic feeling. One should note the decorative treatment of the comb and tail in Fig. 51a, No. 1. Other pieces (for example, Fig. 51, No. 1) are less carefully worked out; they are probably copies and made only to be sold.

It is remarkable that only human beings, birds, and fish are represented [in separate sculptures] (2). There are, of course,

2. [For representations of birds, cf. also Fig. 34 (boat decoration) and Fig. 58 (toy). Bird and fish also provide forms for all kinds of implements: the bird for dance clubs (see above, p. 122), wooden bowls

/212 cont./

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(Edge-Partington and Heape, I, 159, Nos. 3 and 4), and headrests (see above, p. 66); the fish for wooden bowls (cf. above, pp. 58 f.) and a certain plaything (Edge-Partington and Heape, III, 65, No. 1; their interpretation of the plaything as a human being is wrong).]

no other large subjects for the natives, except the pig and the dog (3). We come across /213/ the same designs in the two-

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3. [There actually are figures of pigs, according to Coombe, p. 175; possibly the headrests in the shape of pigs (p. 67, Fig. 25) have been erroneously regarded as such figures. There are also wooden bowls in the shape of pigs; cf. Ethn., I, pp. 95 f., together with Fig. 25 and Edge-Partington and Heape, I, 159, Nos. 1 and 2.]

dimensional art of Nitendi, which far outweighs the plastic art in frequency and development. With respect to it, too, Graebner's judgment can be called too strict; in fact, decorations such as those of Fig. 51, No. 2, may be regarded as brilliant examples of simple two-dimensional art, in which an extraordinarily strong color effect and pleasing surface animation have been achieved with few colors and lines (1). It must

1. [On how the white background for the decoration is produced, see p. 81.]

be admitted, however, that the painting is not always organically related to the carving, but it may, on the other hand, be excellently adapted to the object, as a glance at Ethn., I, p. 133,

/213 cont./

053 Fig. 58, shows. In another place I have dealt separately with the art forms of Santa Cruz (2). /214/ /Fig. 59 appears here./

113 2. F. Speiser, "Die Ornamentik von St. Cruz," AfA, new series, XIII, pp. 323 ff. I shall also speak elsewhere on the cultural relations between the Santa Cruz Islands and the New Hebrides, including the Banks Islands.

171 [Fig. 59.] Wooden bowl (R.-J.-M. 11026, Coll. of H.M.S. Royalist), allegedly "used at cannibal feasts" and from "Rubiana Lagoon, Solomon Islands" citations in English/, but undoubtedly from the New Hebrides and specifically Efate (cf. the discussion of the boat scoop above, p. 85); quite shallow, 72 cm. long. The forked handle is also found on a round kava bowl from Espiritu Santo (cf. OPBM, VI, 2, Figure 12) and is probably related to similar handles on clubs (Foy, Ethn., I, p. 260, and above, p. 103), spoons (p. 61 above, footnote 1), stampers (Edge-Partington and Heape, Ethnogr. Album, III, 63, No. 7, from Espiritu Santo, and OPBM, VI, 2, Figs. 9 and 10), and similar objects.

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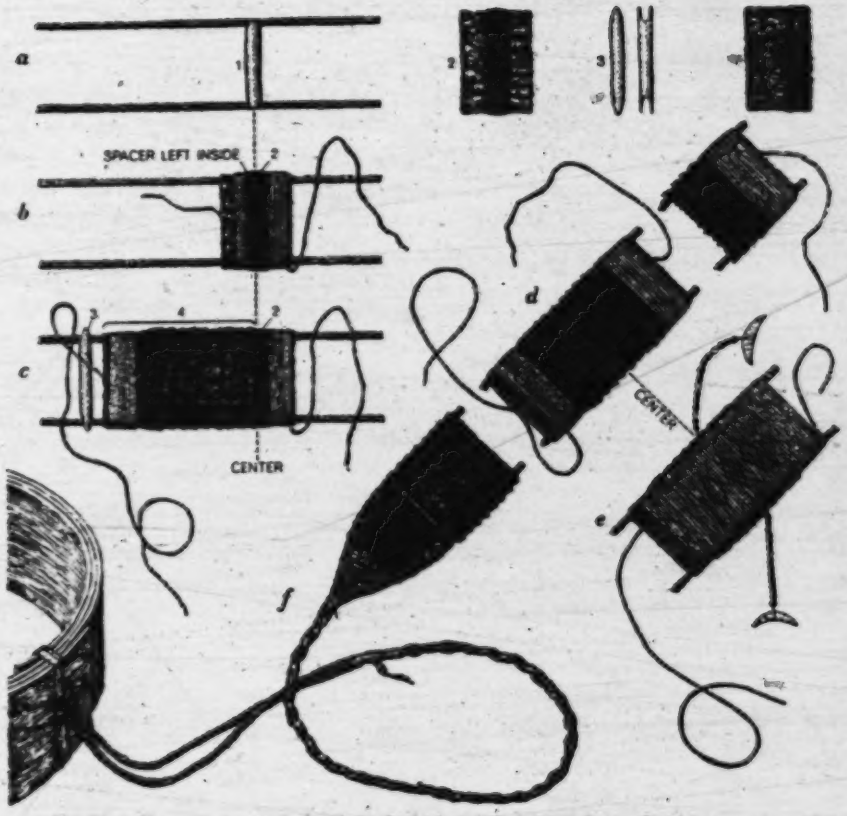

[↓ 100 (A)]

3cDavenport E-5 (1958-1960)1962
ON13 Santa Cruz ON13

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BINDER'S MATERIALS include (*a*) two fiber foundation cords with a bone spacer marking the center (*1*), a center pinnulet with rod down in the middle (*2*), a movable spacer (*3*) and pinnulets with down along one edge (*4*). After placing the center pinnulet (*b*), the binder overlaps the others (*c*) one by one like shingles,

[4 100 (B)]

3:Davenport F-5 (1958-1960)1962
ON13 Santa Cruz ON13

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maintaining the proper width with the movable spacer. He works outward from the center (*d*), which is marked with a woven design and pearl-shell pendants (*e*). At each end (*f*) he sheathes the beh with turtle shell, plaits in his hallmark, braids the two cords and attaches them to the bark cores on which the currency is wound.

[p 100 (c)]